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ADRIANA M. BARANELLO is an advanced doctoral student in the Department of Italian at UCLA. She received a B.A. in Italian and Art History at Johns Hopkins University and an M.A. in Italian Studies from Middlebury College. She specializes in twentieth-century experimental literature and art. Her research concerns innovation and revolution in aesthetic theory and practice with her primary interests lying in the “negative” aesthetics of ugliness, poverty and deterioration. She has recently completed a translation of Giovanni Pascoli’s *La grande proletaria si è mossa...* [The Great Proletarian, she has risen...], as well as selected poems by Emilio Isgrò, for eventual publication in the upcoming anthology, *Quelli che sembrano mosche da lontano* (Those who look like flies from afar). She is also currently working on essays by Pier Paolo Pasolini and Amelia Rosselli for the same anthology.

SARAH CAREY is an Andrew W. Mellon Fellow at Stanford University. She received her B.A. from Stanford University in 2002, her M.A. from UCLA in 2007, and her Ph.D. from UCLA in 2010. She has published in *Quaderni d’Italianistica* and CARTE ITALIANE and has two forthcoming articles: a work co-authored with Thomas Harrison on the films of Michelangelo Antonioni in the journal *Italian Culture* and an essay on photography in Vittorio Imbriani’s 1867 novel *Merope IV* that will be included in the book *Enlightening Encounters Between Photography and Italian Literature* (2010). Ms. Carey currently teaches Italian cinema and literature for the Department of French and Italian at Stanford and is working on a book entitled *Storytelling and the Photographic Image: Interactions, Boundaries and Displacements in Italian Culture*, which will be one of the first full-length works in English to explore the relationship between photography, literature and cinema in Italy in the past two centuries.

BEPPE CAVATORTA is Assistant Professor of Italian at University of Arizona. His research interests are experimental writings, Italian Futurism and the neo-avant-garde, the Second World War in literature and film, and the theory and practice of translation. His essays have appeared in journals such as *Studi Novecenteschi*, *Anterem*, *Rivista di studi italiani*, *Nuova prosa*, *Il Verri*, CARTE ITALIANE, *NAE*, *Italica*, *Italian Culture*, and *Lectura Dantis Virginiana*. He is the editor of several books and anthologies including *Balleriniana* (Montanari, 2010); Adriano Spatola, *The Position of Things*:

Collected Poems 1961-1991 (Green Integer, 2008); and *The Promised Land* (Sun & Moon Press, 2000). He is also the author of *Scrivere contro* (Scrittura, 2010), in which he recreated a profile of experimental writing in Italy from the beginning of the twentieth-century to the late Sixties, and highlighted works that had been categorized under spurious and often conflicting ideological headings. The guiding principle was that of showing how these works could indeed co-exist under the aegis of a sincerely motivated hermeneutic quest, and what social and political message they could send forth when assessed anew by means of critical tools, including Spitzer's historical semantics and Luciano Anceschi's phenomenology of poetics.

CARMEN GOMEZ is a Ph.D. candidate in Italian at UCLA. Her research interests include contemporary Italian literature by women, the construction of realist narratives in Italian film and literature, and North-American and European Feminist Theory. Her dissertation, "The Female Voice in Italian Realism, 1900-1968: A Dialogic Tradition," employs theories of Bakhtinian dialogism in a comparative analysis of Italian realist literature from the national unification of Italy to the subversive movements of 1968. The thesis explores not only the dialogue between canonical and "minor" texts during various moments of realism, but also considers the fundamental exchange between literary tradition, history, and politics in the creation of an Italian national identity. Carmen served as the Graduate Student Representative for the Department of Italian from 2006 to 2010 and she is the co-founder of the department's Work-In-Progress Lecture Series.

LAURA IOTTI si è laureata in Scienze Politiche presso l'università degli Studi di Milano con una tesi che indaga il rapporto fra futuristi e anarchici. Successivamente ha ottenuto una borsa di studio, sempre alla facoltà di Scienze Politiche, in "Economia e Marketing dell'arte." Ha pubblicato articoli sul tema Arte e Politica. Attualmente svolge la sua attività di promotrice culturale presso un'importante associazione milanese occupandosi dell'organizzazione di eventi che trattano trasversalmente temi politici, artistici e sociali. Conduce radio spettacoli, organizza Poetry Slam, e presenta libri rapportandosi ad artisti e intellettuali del panorama culturale italiano.

ROSALIND MCKEVER is a Ph.D. candidate in the School of Art and Design History at Kingston University, London, collaborating with the Estorick Collection of Modern Italian Art, London. She received a

B.A. (with Honors) in History of Art with Italian from the University of Leeds, UK. Her Ph.D. thesis concerns the relationship of the Italian Futurist artists working before the First World War with the past, both in terms of the Italian artistic tradition, their attempts to subvert it and their place within it, and the larger discourse of time and progress in art and its histories. Her research interests include avant-gardes and modernisms, the philosophy of time and history, and the interrelations between art practice and art history.

GIANLUCA RIZZO received a *laurea* in Scienze della Comunicazione from the University of Bologna, with a *tesi* in Semiology of Cinema and Multimedia. He then received a Ph.D. in Italian from UCLA with a dissertation on Teofilo Folengo's macaronic Latin. His scholarship has concentrated on issues of language and poetics in Renaissance and contemporary Italian literature. His present research focuses on the history of macaronic Latin and its legacy in twentieth-century Italian poetry. He also works as a translator of American contemporary poetry, and Italian Renaissance and contemporary poetry. He is currently a Visiting Assistant Professor of Italian at Franklin and Marshall College.

LORENZO SANTORO ha conseguito il dottorato di ricerca in Storia contemporanea presso L'Università di Roma Tre. Ha pubblicato la sua tesi di dottorato con il titolo *Roberto Farinacci e il Partito Nazionale Fascista 1923-1926* presso Rubbettino. I suoi interessi lo muovono tanto ad una analisi culturale del fascismo che ad un attento lavoro di archivio al fine di porre in evidenza la articolazione funzionale e strutturale della propaganda e del consenso del regime. Ha prodotto 27 talks in conferenze internazionali e diversi articoli su fascismo, teoria politica, musica ed ideologia con particolare attenzione alla cultura politica italiana nella strutturazione della società di massa in periodo giolittiano e fascista. Inoltre ha curato un volume su Giuseppe Dossetti e sta curando una collettanea in lingua inglese sulle religioni politiche. È stato Associate Fellow e Tutor presso Warwick University.

DOMINIC SIRACUSA completed his B.A. in Italian Studies at The American University of Rome. He holds a M.A. in Italian Literature from Middlebury College, where he wrote his thesis on Italo Calvino. He is currently a Ph.D. dandidate in the Department of Italian at UCLA and studies the relationship between poetry and death. He has translated Marinetti, Robert, Rosà, Bigongiari, Fortini, Pasolini, Delfini, Villa, Lumelli, Rizzo and Burchiello.

HEATHER R. SOTTONG is a doctoral student in the Department of Italian at UCLA. After receiving a B.A. in German from the University of Notre Dame, she obtained a *laurea* in Foreign Languages and Literatures (with an emphasis on French) from the University of Florence. While in Italy she also taught an undergraduate course on the Florentine Renaissance for study-abroad students from the Benedictine College. Her research interests extend from Renaissance theatre and art history to Futurism.

JESSICA R. STROM received her M.A. in Italian Literature from UCLA in September 2010. She received her B.A. from Wesleyan University in 2007 with degrees in Italian Studies and American Studies. Her undergraduate thesis, *Radici/Roots: Place, Space, and the Construction of Jewish Identity*, focused on the variable Jewish identities in Italy and the United States. She currently studies Judaism and religious representation in Italy, with an emphasis on the cultural and literary implications of religion in the late nineteenth and early twentieth centuries. She is also presently working on the translation of Anna Kuliscioff's *Il monopolio dell'uomo*.

EMMA VAN NESS is an advanced doctoral student in the Department of Italian at UCLA. She received a double B.A. in Art History and in Italian at the University of Chicago and a M.A. in Italian from Middlebury College. Her Master's thesis was entitled "L'ermeneutica del vuoto: Il ruolo di Roma ne *Le notti di Cabiria*." Her current research involves a study of the figure of the prostitute in modern Italian literature and cinema, focusing on the films of Antonio Pietrangeli, Pier Paolo Pasolini, and Lina Wertmüller in particular. Literary interests include Giovanni Verga, Gabriele d'Annunzio, and Mina Loy. She has translated Lorenzo Calogero's *I quaderni di Villa Nuccia* (*The Villa Nuccia Notebooks*) as well as Nelo Risi's *Dentro la sostanza* (*Within the Substance*), both of which will be included in the eventual anthology *Quelli che sembrano mosche da lontano* (*Those who look like flies from afar*). Other translations include Italo Tavolato's *Contro la morale sessuale* (*Against Sexual Moralism*) and *L'elogio della prostituzione* (*In Praise of Prostitution*). She is currently working on her dissertation on the philosophy of the prostitute-protagonist.